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THE R·C·M MAGAZINE

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AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth, but the Spirit giveth Life"

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VOLUME XXVIII

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EDITORIAL

THE words "money," "financial," "economic" are of such constant occurrence these days that most of us are torn between a desire never to see them in print again and a sort of ghoulish fascination to read anything in which they occur in the foolish hope that we may learn therefrom the solution of our difficulties. I am sorry that this MAGAZINE cannot pursue its serene path without reference to this unhappy subject, but if readers will turn to the R.C.M. Union column they will see why Finance must claim a little of their attention. I may reassure them at once there is no desperate crisis in Union affairs; but business must be looked to for a moment.

We have all observed that during this time of financial stringency we have been offered two lots of incompatible advice by publicists, politicians and economists. We have been told to reduce expenditure in order to balance budgets; we have also been told to spend as much as possible in order to increase consumption. The first is the more pressing, but the second is the sounder advice. As we all know, what the world is suffering from is glut not scarcity, and for savings there is no use. On the other hand a situation in which there is not enough cash to pay the bill has its awkward aspects. The Union has, therefore, decided to help both itself and its members by carrying out both these pieces of advice simultaneously and so win the approval of every school of economic thought. We propose to increase consumption by spending gorgeously. We have in the present academic year a Jubilee falling due, and the Union hopes to contribute its share to the proper celebrations of so happy an event. We are to have, as Miss Scott tells you elsewhere, a bigger and better "At Home" than ever (how this is to be done, I am not personally quite clear, since the "At Home" seems to me to be already quite a large and good affair—still that is the statement, and what Miss Scott says, goes). There is to be also a dinner, for which the Union will take its share of responsibility. There will also be a special issue of the MAGAZINE devoted exclusively to the Jubilee and containing none of our usual features. This special issue will appear probably at the beginning of May and will be sold separately. Members will get their usual Magazine, covered by their annual subscription, later in the summer term. Now these expansions of our normal activity will increase consumption and will cost money (and, also, unfortunately, increase employment among the honorary officials of the Union). This is where the Union helps the country by Wise Spending. But

seeing that (*vide* Union column) 15 months go to this year we have to husband our resources. The Union will therefore husband its resources until next summer term, and this is where it will help the country by Wise Economy.

So much for the Union in its corporate capacity. But our New Economic Policy goes further. We propose to open a Special Fund (note the capital letters), which will give us financial backing for the bigger and better "At Home," for a worthy participation in the Dinner and for the production of the special number of the MAGAZINE. Members may therefore begin at once that rigid personal economy which is so necessary (according to the publicists, politicians and economists) and then they may contribute the money so saved to our Special Fund and so help the country and the Union by Wise Spending. These economic problems, you see, are not half so formidable as they appear at first sight; all you have to do is to apply the science of economics to them and you have the solution at once, as the Union has found by taking the advice of the publicists, politicians and economists and applying it with courage and vigour. The Special Fund will be launched at the General Meeting in the New Year, and more will be heard of it in the next MAGAZINE.

More also will be heard in the next MAGAZINE of the official plans for celebrating the Jubilee. Let it suffice to say now that the celebrations will be spread out through the whole of the summer term; that they will include two orchestral concerts, given, one by an orchestra of past pupils under Dr. Boulton, and one by present pupils under Dr. Sargent; that the revised version of Dr. Vaughan-Williams's opera *Hugh the Drover* (which, it is rumoured, is to be re-named *Hugh the Hiker*), will have its first performance, as the original production did, in the Parry Theatre, and that this, too, will be given by past pupils; and that present pupils will present a triple bill of opera, consisting probably of Benjamin's *The Devil Take Her*, Gatty's *Prince Ferelon*, and Holst's *Savitri*. There are other proposals which have not yet taken sufficient shape to be announced here and now. For further particulars see our next issue.

FRANK HOWES.

DIRECTOR'S ADDRESS

CHRISTMAS TERM, 1932

THE reason why this particular time is chosen for the Director to speak for a few moments to you is that at lunch time all the professors are busily employed elsewhere than in their teaching rooms, bringing their critical faculties to bear less on the spirit of their occupation than on the substance of it; we have the

place to ourselves ; I can say all kinds of things without the professors knowing. It is always a chance for me, even if it is your misfortune.

All of us who are connected with a place like the College (either officially or as students) bring to it or get from it certain influences in work or in character upon which the success of our being here or the use of our coming here depends, and which make effective the reasons for which the place was established.

We come to it, in a great many cases, because we have decided *to go in for music*. Whether the decision is wise or not depends on several things. But I would like to think at any rate that in coming here we have come to one of the right places where music can be found and acquired, and taken, in due time, out into the world for somebody's benefit as well as our own.

This going in for things, what exactly does it mean? First of all, you go in for some things but you go into others. You go into law, the church, prison, matrimony and bankruptcy. You go in for painting, architecture, music, medicine, sport and sweets. You can, according to taste and environment, be a member of the governing or of the criminal classes, of the police or of one of the professions, including music. But you will observe that in all these cases we go or are going in for or into *something*. What I would like to know, for it is more interesting and certainly more important, is, when do we or are we to come out with anything? It is a baffling thought, this going in for things if we are never coming out with any of them. Even the burglar has aspirations of this kind, and it certainly lies at the basis of our visits to the bank, and is true of this world generally in a sweep. What is really the case is, we can only go in for music or for painting or what not, if we have something of our own to take into it—to add to it, to give in exchange for what we hope we may get. In fact, as we only get interest on what we put into a bank, so, if we are to make good of our going in for music (or anything else for the matter of that) we have got to put something of our own into it. We can't say what it is, nor how much, but it doesn't matter as long as it is all our savings. It is not a promissory note business, nor that of a long-dated bill, but just an all-in policy. It is a matter of talents. Sympathy is always with the poor music student who according to the Bible account got such hard treatment. He'd only got a small talent, whereas his brother students had several talents. They won many prizes and exhibitions, and diffused their energies in many ways. He, anxious to keep his bright, lost both his talent and his napkin. It wasn't because he didn't practise hard or do his figured bass work thoroughly—but because he did not make himself and his talent contributory to the welfare of his

surroundings. He didn't understand the situation and missed his way, and so were missed both talent and capacity.

Those of you who come to the College as students for the first time to-day come at the beginning of a year of particular interest to us all, for it is the 50th of our existence. On 7th May, 1933, we propose to celebrate our Jubilee, and you will have to take your part in the jubilation. It will be the opportunity of showing whether it was worth while that the College should be founded at all or whether the world might have been happier without us, and certainly quieter; the share we have had in the making of modern music may have been in the nature of an indictable offence or a heavenly benediction—the first because a public nuisance, the second because of its protective properties. What that part may be it is impossible to prophesy. But it will be a great occasion and will be treated with due solemnity fitting the circumstances.

You cannot believe what a strange place the world was 50 years ago. It seems nearly as far off as the Jurassic age, when terrifying monsters were abroad; awful apparitions of steam engines with men going in front with a red flag as a danger signal, bone-shakers with iron rims, houses lighted by gas only, penny-farthing bicycles ridden by men with sidewhiskers, women with bustles and tight waists, when walking was still a means of locomotion, and income tax was 3d. in the pound, and was thought even then too high, and the budget a matter of only 60 millions. Probably the most exciting 50 years in the history of the world: the age of miracles made common, of the end of wonder, of the death of magic, of belief that nothing is impossible, of the impossibility of belief, of the triumph of man over nature, of the machine over man. The College during its 50 years has lived in stirring times, and has added to the general gaiety by the noises it has made during that time, noises which, as the years have passed, have become stronger, more poignant or more aggressive, more appealing or more appalling, as composers have become more ruthless and audiences more cowed. The spirit of adventure and brutality has shaken the very brickwork of the building and peeled the plaster from the walls. The schools of engineering and of coal gas on either side of us, attracted originally by the gentle sounds of an occasional string quartet, shrink now into their laboratories at the sounds of the operatic class, and have during the past few weeks created a squash court to suppress or to stamp them out. But the College need have no fear on these points. We were here before ever coal gas or the Imperial College of Science and Technology were founded—and as a matter of fact both institutions are the most friendly companions to their rather noisy

neighbour. I do not intend, however, to talk now about the College Jubilee. We must keep our joy till later.

Nowadays we have to think pretty carefully about choosing the job we intend to make our own. One cannot light-heartedly decide. Inclination may help us a lot, but it cannot be the determining factor. Music is so attractive that we do not always realise that it can be a pretty severe discipline, and that if we are going to make it prosper we have to get into it and round it and through it just as thoroughly as if we were to become expert in any other branch of work. It is no good being anything *less* than a good musician, capable of standing up to any demand suddenly made. It is useless to be able to play extravagant and difficult pieces and then to fail hopelessly in reading at sight the easy accompaniment of a song; to be able to write weird and involved compositions and to find it impossible to harmonise at sight a simple melody; to be able to sing a loud and long aria of great difficulty in an unknown language and then to collapse in singing at sight an easy hymn tune to English words; to conduct a large orchestra with the maximum of confident movements and the minimum of certainty as to who is doing what and what it is when done, trusting in the Lord there may be no moaning at the bar where they are all at sea. You all know the sinking sensation that comes when you are suddenly asked to do something which is reasonably within your scope but which you are quite unprepared to face; the hot and cold sensation when you are suddenly called to take an unexpected part in an ensemble and your dread of making a fool of yourself; the conductor who is suddenly asked to correct a misprint in the parts he has never noticed, or in the score he has never heard. These are the moments when we bite the dust and resolve it shall never happen again. And we find that it was due to the fact that in our own job we had not thoroughly been through the mill with such an excess of grinding and reserve of ground that nothing short of an earthquake could put us out of our stride. You can only stand firm if you are well rooted with your feet on the ground. You can only be properly rooted if all the things that bear upon your job are in their proper places and entirely at your command and service. And this is the reason that your despised aural training and your unspeakable harmony exercises and your catastrophic sight singing are really benefits lying in your path to administer to your welfare, if only you don't sometimes kick them aside for the immediate joy or excitement of a principal or second study. The glory of a principal subject lies in its being connected closely with all the music-making the place can give you. But you feel, when seated at a vast piano, as if you were really doing something vital—and *you are*—as if you were in command, and that willy-nilly you were going to have

the last ounce out of that quaking, quivering wire entanglement of an instrument. Individual prowess is so attractive, miserable common chords and intervals are so dim and mouldy.

It seems somehow heroic to hit a piano when it can't hit you back, and to scrape a fiddle when it can't scratch you in return; but a $\frac{4}{4}$ and $\frac{6}{8}$ taking their way in humble company, with resolution in their hearts that will probably never be achieved at your hands—how can they help to bring all heaven before our eyes? Even the desire which we hear expressed, "O may we soon again renew that song and keep in tune with heaven," is again doomed to failure, for, first of all, we cannot remember it, and most certainly we shall never be able to add so much as our part to it, let alone figure it. We shall be found out again, but of course for the last time.

Do not let these reflections depress you. They do not apply to you nor to the College, though I have heard them sometimes mentioned in other connections and places. Let us enter this year of Jubilee in good spirits. Let us try to make this 50th year as good as the best of the other 49. It won't be easy, for the world itself is not by any means easy, but it should be interesting, for every day things become more so. The College was created to help those who wanted to go in for music; it has always been out for music; your coming into it makes it what it is. Those who have been here before you and have gone away leave behind them some contribution of themselves—some adding to or renewing of tradition—some impulse which keeps us all moving. Do we turn out as good musicians to-day as formerly? You only can supply the answer. Work hard, be happy. Knit things together. Use your wits. Think out things for yourselves, and all should be well.

SOMETHING TO SHOW FOR IT

IN my last year at school eight of us became Music Students. This meant that we began to be treated with respect, and stopped doing any work.

On the first day of term we took clean new time-tables and, remembering the last year's network of matriculation subjects, divided them into large, satisfying chunks. These we labelled **PRACTICE** (retirement to the most remote practising room, followed by conversation with the occupant of the most remote but one); **HARMONY** (filling up appetisingly blank spaces in a progressive series of books, with all the zest for novelty and for covering space with less accuracy than speed); **SIGHT-READING** (playing duets with one's best friend); and **FIRST** and **SECOND STUDY**.

The first study was a very solid affair, but the second was generally more spectacular. In my case it meant a week spent in getting a violin, two more weeks in mastering its technique, and an almost simultaneous entry into and exit from the school orchestra during the fourth week. A harp was imported for one girl, and a harpist to instruct her, and I remember that 'cellos were very much in demand. Quite soon we each regretted not having chosen somebody else's instrument, and began to practise it much more conscientiously than our own.

Meanwhile the blank spaces in the harmony books were disappearing, and the word COMPOSITION began appearing on the timetable. From time to time a chant or a hymn-tune filtered through to the common run, and was inflicted upon them at school prayers. At these times their respect for us deepened, but it did not depend upon such proof. They knew that something was afoot in the music wing, and that at the right time the world would be enriched. There rested about us an air of happy confidence, and we were accepted at our own valuation. We were extraordinarily content.

Becoming plain music students at College, we found to be a very different affair. The respect vanished, and the question of work came up for reconsideration. Unlike our schoolfellows, the people about us showed no intention of adapting the attitude of subdued background for genius. Indeed, they showed from the beginning that they intended to interfere. For in becoming a music student one puts oneself in the way of universal suspicion. One shows promise of joining that unsatisfactory section of the community labelled "People who do something with nothing to show for it," and every other section determines that something shall be made to show.

People who would never dream of asking a medical student when he was going to operate upon the King, ask a music student whether he has conducted at the Queen's Hall. Friends whom one meets in the street say, "I hear you're studying music. Haven't you broadcast yet?" Even the servants in one's own home lose no time in remarking, "Then I suppose, Miss, you'll be writing the letters after your name." Nor are parents any help. For either they are musical, and know exactly what is going on, or they are unmusical, and one feels that it could scarcely be worse if they did.

When I was at College we sometimes took a census in the common room. Ninety-nine per cent. of us had mothers who said, "I never had a quarter of the money spent on my music that's been spent on yours, but I was always ready to play whenever I was asked." Seventy per cent. had perfectly healthy fathers who talked of dying happily when their child had given her first recital at the Albert Hall. Most of the fathers, however, could be led down nicely through easy

stages, and ended by being perfectly content with the solo at an informal College concert, which was as much as many of them were ever likely to get.

But though fathers tend to become fond and mothers to carp, they are equally determined that we must have something to show. As nothing appears, it becomes obvious that someone is working against us. Mothers decide that we are making the wrong friends, and fathers throw out dark hints about the professors. The professors unreasonably say that the fault lies in ourselves. With the exception of people in the flats and houses near by, who complain of just the reverse, everyone implies that we are doing no work at all. And we blame the piano and the place where we must practice, the professors and the parents, anything and everything, since it is no use pretending that we are very much nearer having anything to show.

In desperation we give in to our richest acquaintance, who assumes that in return for the novelty of a good meal we shall be delighted to attend her parties. Throughout the afternoon we stimulate, with an unheard musical background, conversation which will immediately cease for a lady's arch declaration that there are fairies at the bottom of her garden. "There, that will show them!" we say, wearily, when the lady has been paid for her confidence and we have only been fed—for at least we have been seen performing, if not heard—but it is only a sop.

The very next morning the friend in the street says, "What! Not broadcast yet?" and the housemaid remarks reproachfully, as though the household had been let down, that the young lady "where" her sister or her cousin or her aunt works can now write the letters after her name. And at last, asking oneself why music students alone should be expected to walk before they can run, one sees that there is nothing for it but to achieve "the letters" . . .

Comes the dawn. One is an Associate of the Royal College of Music, and the morning air smells sweet. One can look even one's household in the face. But there is still disillusionment ahead. Nine people out of ten will be satisfied, but one is going to see quite a lot of the tenth. It is only a question of time before someone says, "Then I suppose there's nothing above that now—except, of course, the L.R.A.M."

BETTY INSKIP.

THE ROYAL COLLEGIAN ABROAD

The degree of Doctor of Music was conferred *honoris causa* on Professor H. C. Colles by the University of Oxford during the Haydn Bi-Centenary Celebrations held in the Sheldonian Theatre from 8th to 10th May. In presenting Dr. Colles the Public Orator said, in elegant and punning Latin, that Remembrance, Mother of the Muses, demanded that in the roll of musicians who came into the Dictionary by way of the Grove (*per lucum*) and the hills (*et colles*) of Pieria should be found the name of one who was well-known in *The Times* (*tempori*), as a historian, and as a champion of the human voice (in "Voice and Verse").

The degree of Doctor of Letters has been conferred *honoris causa* on Mr. P. R. Kirby by the University of Witwatersrand, South Africa.

Sir Hugh Allen and Sir Ernest Palmer attended the recent Centenary Celebrations of the Brussels Conservatoire of Music.

Two benefactions have been made to the Scholarship Fund: £500 from the Leverhulme Trust and £1,000 from Mr. and Mrs. Reginald McKenna, in memory of their son Michael McKenna.

Mr. Robin Orr and Miss Agnes Graham have taken the degree of Bachelor of Music at Cambridge.

Since September, 1929, Miss Mary Hessell has been Dean of Ladies' College, Mt. Allison University, Sackville, New Brunswick, Canada.

The following new works have been performed:—

On 3rd May, at the Hall of the College of Nursing, Henrietta Street, the London Contemporary Music Centre (British Section of the International Society for Contemporary Music) gave a concert of modern music. Among the items were two works by Old Collegians, Sonata for two violins by E. J. Mocran, and Trio in one movement for violin, viola and violoncello by Christian Darnton.

At one of "Sunday Nine-o'clocks" on 8th May, held at the Faculty of Arts Theatre, Piccadilly, the Faculty of Arts Chamber Orchestra played a programme containing Toccata and Fugue in G minor by Bach orchestrated by Christian Darnton, Concerto for violin in C major, No. 1, by Haydn, played by Miss Seymour Whinyates, and Aubade (words from "The Song of Solomon"), by Norman Demuth (first performance).

A new Symphonic Ballad "The Trees so High," by Patrick Hadley, was performed for the first time, under the composer's direction, at the May Week Concert of the Cambridge University Musical Society on 10th June. A review of the work will be found on page 106.

At the Worcester Festival in September a new *Magnificat*, by Dr. Vaughan-Williams, was performed for the first time.

LONDON CONCERTS

INSTRUMENTAL

On 7th May, for the Society of Women Musicians, Mrs. Stansfeld Prior was the pianist in a recital of sonatas for violin and piano.

On 26th May, during the All Arts Festival at the Faculty of Arts Theatre, Miss Beatrice Harrison and Mr. Evelyn Howard-Jones took part in a British Composers' concert.

On 8th June, at Leighton House, a Sonata Recital was given by Miss Priscilla Worthington (violoncello) and Miss Imogen Holst (piano).

On 8th June, at 54 Cornwall Gardens, S.W. 7, a concert was given by the Winifred Smith String Quartet, of which Miss Winifred Smith and Miss Dorothy Everett are Old Collegians.

On 16th June, at Holy Trinity Church, Sloane Street, Mr. Thalben-Ball played the complete version of Liszt's Fantasia on "Ad nos ad salutarem undam" for the Organ Music Society.

On 22nd June, at the London Academy of Music, Miss Sylvia Spencer played the oboe in Bax's oboe quintet, with the Chelsea String Quartet.

On 23rd June, at the Wigmore Hall, Miss Kathleen Long played in sonatas with Mme. Adila Fachiri.

SONG RECITALS

Song Recitals have been given by Mr. John McKenna, on 19th May at the Lyceum Club; by Miss Marjory Harrison on 27th May, at the Wigmore Hall, when the chief item in her programme was a song-cycle, "Marienlieder" with string quartet accompaniment by Hermann Zilcher (first performance in England); and by Mr. Clive Carey, on 28th June, at the Grotrian Hall, whose programme included songs by Schubert and Brahms, and folk-songs.

A recital of contemporary British songs was given at the Guildhall School of Music by pupils of Mr. Sydney Northcote.

MISCELLANEOUS

Old Collegians have taken part in the following Charity Concerts:—Mme. Clara Serena and Mr. Keith Falkner at a concert, on 8th May, at the Dorchester Hotel, for Queen Charlotte's Maternity Hospital; Dr. Walter Alcock and Dr. Adrian Boulton, on 26th May at the Albert Hall, when the *News Chronicle* arranged a concert for the Musicians' Benevolent Fund; and the Seymour Whinnyates String Quartet, on 1st June at the Kensington Town Hall, at a concert organised by the Kensington Housing Association in aid of the work of slum clearance.

Miss Dorothea Aspinall took part in concerts on 8th June for School Children, arranged by the Hackney Schools' Musical Association, at Central Hall, Hackney, and on 14th June, for the English-Speaking Union at Dartmouth House, in which Mr. James Whitehead and Mr. Thomas Dance also assisted. The latter's second group of songs were by Charles Wood, Stanford and Herbert Howells. The programme was kindly arranged by Sir Hugh Allen.

Miss Thelma Reiss-Smith and Miss Joan Black took part in the concert given during the evening of the Annual Reception of the Royal Empire Society at the Imperial Institute on 23rd June.

During the Covent Garden Opera Season, Miss Odette de Foras took the parts of Senta in *Der Fliegende Holländer* and Gutrune in *Götterdämmerung*, and Mr. Richard Watson was one of the masters in *Die Meistersinger*. Miss Monica Warner had a small part, and, as usual, a number of Collegians sang in the chorus.

Miss Elisabeth Aveling and Messrs. Trefor Jones and William Parsons took part in the performances of *Hiawatha* at the Albert Hall from 6th to 17th June.

The English Folk Dance and Song Society arranged a programme at the Royal College of Music, on 13th July. Among the items were a ballet devised to Holst's "St. Paul's" Suite entitled "Petticoat Lane," and derivatives from folk music played by the Morley College Orchestra under Mr. Arnold Foster, of which Mr. Foster's own "Suite on English Folk Airs" was introduced for full orchestra.

The Society of Women Musicians, which was founded jointly by Miss Marion Scott and Miss Gertrude Eaton, held its 21st birthday celebrations on 9th July. A programme of chamber music by members was given in the afternoon, to which the following composers contributed: Helen Perkin (four Preludes for piano), Ethel Pearce and the late Mabel Saumarez Smith (songs); players—Mr. Charles Souper, The Rowena Franklin Quartet, three of whom are Collegians, and Veronica Mansfield (singer). At the dinner which followed, among the speakers were Miss Scott and the Duchess of Atholl.

Miss Irene Bonnett conducted the combined performances of the P.N.E.U. Schools fourth annual festival in University College Hall on 13th July. Mr. T. P. Fielden was one of the adjudicators.

LECTURES

On 2nd May, at Miss Valerie Cooper's Studio, 8 Fitzroy Street, Mr. Norman Demuth gave a lecture, entitled "Fundamentals of Modern Musical Construction," for the New Europe Group.

On 19th May, at the Grotrian Hall, Mr. Graham Carritt, assisted by Miss Rose Morse, gave a lecture recital on Modern British Songs; examples by Vaughan-Williams, Holst and Herbert Howells were given in illustration.

On 28th May, for the Society of Women Musicians, at 74 Grosvenor Street, at the 20th Annual Composers' Conference, Dr. Edgar Bainton spoke on "British Character as reflected in Modern British Music." Miss Marion Scott was in the Chair.

The following Collegians took various parts in the Promenade Concerts this summer:—

Mr. Edgar Bainton conducted the first London performance of his "Epithalamion" and Mr. Frank Bridge his sonnet "Blow out you Bugles" at the first British Concert of the season, on 11th August. Mr. Constant Lambert conducted and Mr. Angus Morrison played the piano part in "The Rio Grande." Mr. Rutland Boughton conducted the overture to *The Queen of Cornwall* and Mr. Holst three numbers of "The Planets" in subsequent programmes. Vaughan-Williams was represented by three of "The Songs of Travel," Herbert Howells by "Puck's Minuet" and "Procession," John Ireland by "Mai-dun," Goossens by his Concertino for double-string orchestra, and Walford Davies by his Solemn Melody. Mr. Keith Falkner sang several times, one of them being in Wagner. Miss Kathleen Long, Miss Helen Perkin and Mr. Victor Hely-Hutchinson played piano concertos. Mr. Thalben-Ball contributed an organ solo to a Bach programme. Miss Isolde Menges played the violin concerto at the Mendelssohn concert. Miss Odette de Foras and Mr. Stuart Robertson were among the singers.

PROVINCES

OXFORD COMMEMORATION IN HONOUR OF HAYDN.—The above Commemoration took place from 8th to 10th May, with three musical performances in the Sheldonian. The *Creation* was given on the 8th, conducted by Dr. W. H. Harris. On the 9th a detachment of the B.B.C. Orchestra, conducted by Dr. Boult, played the "Oxford" Symphony in G, and No. 1 of the Salomon set in C major. Between these Miss Thelma Reiss-Smith played the Violoncello Concerto in D and Miss Margaret McArthur sang Purcell's "Mad Bess." At the last performance Sir Hugh Allen, Heather Professor of Music, spoke on Haydn's visit to Oxford in 1791.

CAMBRIDGE.—On 14th May the Madrigal Society, under Bernhard Ord, gave a performance of Wilbye's Madrigals at Hengrave Hall, where Wilbye lived as the resident musician to the Kytson family from 1595 to 1628. The Madrigal Society also sang on the river under King's Bridge on 6th June.

FESTIVALS

CANTERBURY.—On 17th June a recital of music was given in the Cathedral. Mr. Keith Falkner sang the "Confutatis" from Verdi's Requiem, two of Dvorák's "Biblical Songs," two airs by Bach, and songs by Purcell, Parry and Bullock. The organist, Mr. E. S. Roper, played modern works, of which one was Harold Darke's "Fantasy."

MALVERN.—At Sir Barry Jackson's summer festival of drama at Malvern, in August, Mr. Ralph Truman played in *The Play of the Weather*, in *Oroonoko*, and in

Fielding's *Tom Thumb the Great*. In the latter Miss Vivienne Chatterton had an important singing part.

WINDSOR.—A festival of church music was held in St. George's Chapel on 21st, 22nd and 23rd June. Among the works performed were: "Jesu dulcis memoria" for organ and tenor, by Walford Davies; "Blest Pair of Sirens," Choral Prelude on "Melcome," "How sweet the Name of Jesus sounds" and two Motets from "Songs of Farewell," by Parry; and the following anthems: "Justorum animae," by Stanford; "Great Lord of Lords" and "Glory and honour and laud be to Thee," by Charles Wood; "Around the throne a glorious band," by Henry Ley; "Lord, Thou hast been our refuge," by Vaughan-Williams; motet, "Fair is the Heav'n," by W. H. Harris; and *Te Deum* in D, by Walford Davies (composed for the re-opening of St. George's in 1930). On the second day of the festival the Bach Choir visited Windsor, and sang under the direction of Dr. Boulton and Mr. Foster Clarke.

CHICHESTER, SALISBURY AND WINCHESTER.—The annual festival of these three choirs was held at Winchester on 28th July, taking the form of choral even-song. Before the service organ solos were played, two Preludes by Stanford being among them; Dr. W. G. Alcock, organist of Salisbury Cathedral, played a Prelude and Fugue in C minor, by Bach. At the service proper Stanford's settings of Psalm cxl. and the Canticles were sung, also anthems, "And I saw a new Heaven," by Edgar Bainton, and "Lo! round the Throne," by Henry Ley.

STRATFORD-ON-AVON.—During the summer Shakespeare Festival four concerts were given. Mr. Keith Falkner sang and Miss Helen Perkin played Ireland's piano concerto.

WORCESTER, HERTFORD AND GLOUCESTER.—The Three Choirs' Festival took place at Worcester this year, beginning on 4th September. Among the works performed were Holst's *Hymn of Jesus*, Vaughan-Williams's *Benedicite* and *Magnificat*, Parry's "Blest Pair of Sirens." Mr. Holst conducted the ballet music from his *Perfect Fool*, and Mr. W. H. Reed his "Will-o'-the-Wisp" Caprice. At the final concert Mr. Martin Shaw's new song sequence "Waterfolk" was performed. Among those taking part were Mr. Trefor Jones, in *Elijah* and in Bach's Mass in B minor, Mr. Keith Falkner, Dr. Hull (continuo), Mr. Reed (leader of the orchestra), and Mr. Sumsion (organ).

FOLKESTONE.—On 23rd September Mr. Cyril Smith played the solo part in Schumann's pianoforte concerto.

CONCERTS

Miss Audrey Piggott took part in concerts given by the Falmouth Music Club on 13th April, when she played violoncello in Brahms's B flat sextet and solos, and by the Portsmouth Elizabethan and Bach Society on 4th June, when she played Haydn's Concerto in D. This programme also included Vaughan-Williams's *Benedicite*, which was conducted by the composer.

At the last Bournemouth symphony concert of the 1931-32 series, on 4th May, Mr. Cyril Smith played Beethoven's piano concerto in B flat major. The following were among the adjudicators at the Sixth Bournemouth Musical Competitions' Festival, 25th June to 2nd July:—Mr. Herbert Howells, Mr. Ivor James, Mr. W. H. Reed and Mrs. Douglas Kennedy.

A concert was given by Ethel Pearce, assisted by Margaret McArthur, at Pembroke Hall, Croydon, on 4th June.

Miss Dorothea Aspinall was the pianist at a concert given, on 21st June, in the War Memorial by the Harrow School Chamber Concert Club.

At the Midsummer concert on 25th June, at Oundle School, of which Mr. C. M. Spurling is musical director, among the items was the chorus "Viking Song" with orchestral accompaniment, by Coleridge Taylor.

Miss Beatrice Chambers played the piano in a violin and pianoforte sonata recital, given on 28th June in St. Bernard's Schoolroom, Grove Road, Southsea.

At the May Week Concert of the C.U.M.S., on 10th June, in the Guildhall, Cambridge, Dr. Rootham conducted and Mr. Bernhard Ord played the solo part in Mozart's A major piano concerto.

LECTURES

Mr. Graham Carritt gave a lecture-recital on Modern Russian Music at Prior's Field, Godalming, on 9th June, when he played works by Scriabin, Medtner and Prokofiev.

The Duchess of Atholl addressed a meeting in Edinburgh, on 1st August, in connection with the conference of the International Federation of University Women on "The value of music in education," and illustrated her talk with a recital on the piano. She played works by Chopin, Parry, Bach, Schumann, Beethoven and Brahms.

Dr. Boulton, Dr. Dyson and Mr. Allchin lectured at the Oxford Summer School of music-teaching.

Mr. Frank Howes lectured to the Summer School of the Oxford University Tutorial Classes and to the English Folk Dance and Song Society's Summer School at Malvern.

Mr. Ivor James was again in charge of the summer school of chamber music organised at Bangor by the National Federation of British Competition Festivals.

BROADCASTING

Conductors: On the staff of the B.B.C.:—Mr. Adrian Boult, Mr. Victor Hely-Hutchinson, Mr. Stanford Robinson, who is also chorus master, Mr. Leslie Woodgate and Mr. Cyril Dalmaine. Miss Marie Wilson leads Sections C and E of the B.B.C. orchestra. Other broadcast concerts have been conducted by Sir Dan Godfrey, from the Pavilion, Bournemouth, by Mr. Leslie Heward with the City of Birmingham Orchestra at Birmingham, and at the New Shakespeare Memorial Theatre, Stratford-upon-Avon, by Mr. Tom Jones from the Grand Hotel, Eastbourne, and by Dr. Malcolm Sargent from the Pavilion, Mountain Ash, at the Three Valleys Festival (choir of 1,000 voices, Wireless Symphony Orchestra and Western Studio Orchestra), Western Regional.

DAVENTRY NATIONAL

The following works have appeared on the Daventry National programmes:—A Colour Symphony by Arthur Bliss, the first performance in revised version, at the B.B.C. Symphony Concert at the Queen's Hall on 27th April, conductor, Mr. Adrian Boult; Suite, "Three Fours," Ballad in A minor, March (*Vero*), Suite, "Othello," Suite, "Scenes from an Imaginary Ballet" and "Three Dream Dances" by Coleridge-Taylor (the two last relayed from Edinburgh); Suite, "Three Famous Pictures" by Haydn Wood (relayed from Edinburgh); "Puck's Menuet" by Howells; "Pomona" by Constant Lambert; music from the repertoire of the Camargo Ballet Society: Overture in F by Roseingrave, transcribed and orchestrated by Lambert; Mendelssohn's "Lord of Burleigh" orchestrated by Gordon Jacob, conductor Mr. Constant Lambert; Oriental Suite, "Beni Mora," St. Paul's Suite and Three Songs without words by Holst; Overture, "Land of the Mountain and the Flood" by Hamish MacCunn; "Some Young Ideas," set to music by Victor Hely-Hutchinson, including an operetta "Hearts are Trumps"; and Overture "Shamus O'Brien" by Stanford.

CHAMBER MUSIC

Idyll in C, for string quartet, by Frank Bridge, played by the British String Quartet on 23rd May; sonata for violin and piano, in A minor, by Cyril

Rootham, on 23rd June; a first performance of a Pastoral Movement for flute, clarinet and string quartet, by Helen Perkin on 25th July, when also songs with string accompaniment, "Melancholy" and "Philomel" by Eugene Goossens and "Nod" and "Five Eyes" by Armstrong Gibbs, were sung; trio for violin, violoncello and piano by Helen Perkin, on 4th September, the composer at the piano.

VOCAL WORKS

"Three Part Songs" by Walford Davies, accompanied by the composer, "Beyond the Spanish Main" by Armstrong Gibbs, "Break, break, break" by Rootham, "Sound Sleep" by Vaughan-Williams, accompanied by B.B.C. Orchestra Section C. The new Vesper Hymn for use in B.B.C. studio services and epilogues, words based upon the motto of the Corporation written by Paul Askew, music composed by Cyril Dalmaine, both of whom are on B.B.C. Staff, was first used on 7th August.

ENSEMBLE

Cedric Sharpe Sextet, Virtuoso String Quartet (Mr. Cedric Sharpe, violoncello); Grimsdon Quartet, Sylvan Trio (Mr. John Francis, flute, Miss Sylvia Spencer, oboe, Miss Millicent Silver, pianoforte); the English Ensemble (Miss Rebecca Clarke, viola, Miss Kathleen Long, pianoforte); and the formby Trio (Mr. R. Purcell Jones, violoncello).

ORGAN

Recitals have been given by Mr. Reginald Foort bi-weekly at the Regal Cinema, Kingston-on-Thames; by Dr. W. G. Alcock relayed from St. Margaret's, Westminster, where he played Bach's Choral Preludes in "Foundations of Music" Series on 13th June, and from the Queen's Hall on 3rd July, where he played his own Fantasy Impromptu; by Mr. Thalben-Ball from Queen's Hall on 19th June, when he played "Solemn Melody" by Walford Davies, and gave another recital on 14th August; by Mr. O. H. Peasgood from St. Mark's, North Audley Street, on 20th July (Postlude in D minor by Stanford), and also from the Queen's Hall on 25th September (Choral Phantasy by Parry, and Prelude "Rhosymedre," by Vaughan-Williams); by Mr. Maurice Vinden from St. Mark's, North Audley Street (Two Choral Preludes and Prelude and Fugue in B minor by Parry).

TALKS WITH PIANOFORTE ILLUSTRATIONS

Miss Cecil Dixon has given a series of Talks in the Children's Hour and also played piano solos. Mr. Edwin Benbow and Miss Kathleen Long have taken part in the Foundations of Music Series with Handel's piano music and Beethoven's piano sonatas. Mr. Victor Hely-Hutchinson has given Talks on "Music Old and New." Sir Walford Davies has continued his series.

Mr. Graham Carritt gave a special recital of Modern Spanish pianoforte music with a commentary on his programme on 14th May.

PIANO

The following pianists have broadcast:—Miss Dorothea Aspinall in solos, Miss Olive Bloom in a Mozart Concerto, Miss Belinda Heather in a recital, Mr. Angus Morrison in a light recital, Miss Helen Perkin in a Mozart programme with the B.B.C. Orchestra Section C on 29th June, and Mr. Cyril Smith on 4th May with the Bournemouth Municipal Orchestra relayed from the Pavilion, Bournemouth.

VIOLIN

Miss Seymour Whinyates gave a recital on 7th May and also played with the B.B.C. Orchestra, Section C, in Bach's Concerto in E. On 15th July Miss Isolde Menges took part in a recital on 12th June, and Miss May Harrison played Brahms' violin concerto with the Municipal Orchestra at Bournemouth, on 21st September.

VIOLONCELLO

Messrs. Cedric Sharpe, John Snowden and W. H. Squire have given recitals, and Miss Thelma Reiss-Smith played solos.

HORN

Mr. Aubrey Brain played the Horn Concerto in E flat by Mozart at the Sunday Orchestral Concert on 24th April.

SINGERS

Mr. Keith Falkner sang in Frederic d'Erlanger's Requiem Mass on 27th May, and gave a recital on 23rd July. Miss Mabel Ritchie gave a recital on 13th August, among her songs were "Heraclitus" and "There's a bower of roses" by Stanford. Madame Clara Serena sang on 21st August.

WORKS

LONDON REGIONAL

The following are a few of the works of Old Collegians which have been heard from the London Regional:—"Mars" (The Planets), and Concerto for two violins by Holst; Intermezzo, Rhapsodie Dance "The Bamboula," Four Characteristic Waltzes by Coleridge-Taylor; Charterhouse Suite, Cantata "In Windsor Forest," Concerto Accademico by Vaughan-Williams; Elegiac Blues by Constant Lambert; Songs from Alice, Five Songs of Innocence, "The Young Idea," for piano and orchestra by Victor Hely-Hutchinson; "Quodlibet" Suite for orchestra by Leslie Heward, first performance on 1st May, conducted by the composer; Manx Rhapsody by Haydn Wood; violin and piano sonata in A minor (piano, Mr. Edgar Bainton) and violin and piano sonata No. 1 in D minor, both by John Ireland, Miss May Harrison and the composer playing the latter; concerto for piano and chamber orchestra by Elizabeth Maconchy (piano, Miss Kathleen Long); symphony in E by Armstrong Gibbs, first performance, conducted by Mr. Adrian Boult; an opera, *The Enchanted Island*, in one Act by R. Walthew, and a music drama, *Caractacus*, by Leslie Woodgate.

ORGAN

Dr. Henry Ley has given a recital which was relayed from St. Mark's, North Audley Street.

PIANOFORTE

Miss Helen Perkin played solos on 4th June in a concert of chamber music; Mr. Arthur Benjamin played solos at a string orchestral concert on 7th June and gave a recital on 7th August; Mr. Howard Jones gave a recital on 16th June; Mr. Cyril Smith gave a recital on 12th July, including "Ragamuffin" by Ireland, "The Shoemaker" by Holst, "Study" by Procter Gregg, and Polonaise by Bliss among the works on his programme; he also played at an orchestral concert on 5th September and gave a recital which was relayed from Manchester on 20th September.

STRINGS

Miss Audrey Piggott (violoncello) played in the first broadcast performance of P. E. Bach's Concerto in A for violoncello and string orchestra on 22nd April; Mr. Cedric Sharpe played violoncello solos on 25th April; and Mr. Bernard Shore played viola solos on 30th July, and on the same day also played in the Spencer Dyke Quartet (violoncello, Mr. Cedric Sharpe).

WIND

Mr. Léon Goossens played Handel's Concerto for oboe on 24th July; and Mr. Charles Souper played the flute in Ethel Smyth's songs for baritone with strings, flute, harp and percussion accompaniment on 2nd May.

SINGERS

Miss Betsy de la Porte (28th April and 7th July), Mr. Keith Falkner (in "Sleepers, Awake" on 30th April relayed from a concert of the Essex Musical

Association which took place in the Corn Exchange, Chelmsford, at which the combined choirs sang Stanford's "Blue Bird" under Mr. Stanford Robinson); Madame Sarah Fischer (5th May); Miss Dorothea Webb (18th May, including songs by Martin Shaw, Armstrong Gibbs and Herbert Howells in her programme); Miss Margaret Bisset (15th September, including "The Monkey's Carol" and "Fairy Lures" by Stanford and "Child's Song of Praise" by Dunhill); and Miss Joan Elwes (22nd September) were among those Old Collegians who broadcast for the London Regional.

WORKS

MIDLAND REGIONAL

The following are some of the works of Old Collegians which have been heard from the Midland Regional:—Selection from *Tantivy Towers* by T. F. Dunhill; Piano Trio and Celtic Prelude by Rutland Boughton; Salterello by Frank Bridge; Three Impromptus, Petite Suite de Concert, Hiawatha's Vision and Suite, "Othello" by Coleridge-Taylor; a Southern Rhapsody, "Virginia," by Haydn Wood; Two Studies for the clarinet by Vaughan-Williams and Second Suite in F by Holst.

Among the songs have been:—Song-Cycle, "The House of Life," "Silent Noon," "Songs of Travel," "The Vagabond," by Vaughan-Williams; "I know a Bank" by Martin Shaw, and "The Willow Song" and "Life and Death" by Coleridge-Taylor.

ORGAN

Dr. Harold Rhodes has continued his recitals at Coventry Cathedral.

PIANOFORTE

Mr. Harold Gray has given a series of "Stories in Music" told at the piano, and also played solos on 18th May; Mr. George Mantle-Childe gave a recital on 14th August.

VOCAL

Mr. Helmar Fernback gave a part recital on 17th May.

WESTERN REGIONAL

The first movement of a violoncello sonata by Frank Bridge was played on 28th April; Miss Audrey Piggott played violoncello solos on 25th April; Mr. Trefor Jones sang in "Israel in Egypt" at the Three Valleys Festival on 26th May, and Mr. William Parsons sang songs which were relayed from the Bristol Radio Exhibition on 21st September.

NORTHERN REGIONAL

Miss Irene Crowther broadcast piano solos in an orchestral concert on 28th August.

OVERSEAS

(From our own Correspondents.)

AUSTRIA

Mr. Léon Goossens played the oboe in Bliss's oboe quintet at the Tenth Festival of the International Society for Contemporary Music, held in Vienna from 16th to 21st June.

BELGIUM

The Nocturne "Paris" by Norman Demuth was performed at the Kursaal, Ostende, on 11th July and "Cortège" by the same composer at the end of August at the same place.

HOLLAND

In the Kurhaus, at Scheveningen, Sir Henry Wood conducted two concerts; at the first one the following works by Old Collegians were performed:—Holst's "Jupiter," Howells's "Puck's Minuet," and Walford Davies's "Solemn Melody."

GIBRALTAR

Miss May Harrison visited Gibraltar during the summer and gave a violin recital.

MADEIRA

Miss Kathleen Long gave pianoforte recitals at Madeira on 16th and 25th April.

AUSTRALIA

MELBOURNE, VICTORIA.—Mr. Fritz Hart, Director of the Melba Conservatorium of Music, was in Honolulu the first few months of this year (1932) as guest conductor of the orchestra (which he stated had members of nine different nationalities in it). He conducted five orchestral concerts, including a children's concert.

Mr. Fritz Hart's settings of ten poems by Humbert Wolfe were performed at the Albert Street Conservatorium, Melbourne.

Other Old Collegians have taken part in the following activities:—Miss Elizabeth Campbell was the organist in an organ and 'cello recital on 30th May, at Kew Presbyterian Church; Mr. Claude Monteath gave a lecture on Chamber Music (illustrated), at Kelvin Hall, on 30th May, for the University Tutorial Class in Musical Appreciation, and played the piano in Beethoven and Schumann Trios. Mr. Monteath is organist and choirmaster of the Hawthorn Presbyterian Church. He gave a recital on 17th August; among his items were Hymn Prelude, "St. Abridge," by himself, and Fantasia and Toccata in D minor, Op. 57, by Stanford. Mr. Frederick Nott is organist at Collins Street Independent Church, and gave weekly recitals during June. Mr. Roy Shepherd played the solo part in Haydn's pianoforte concerto in D major, on 26th June, at an organ recital in St. Paul's Cathedral. At the L.A.B. Music Club's Eisteddfod, held in Kelvin Hall, on 16th July, Mr. W. N. McKie was the adjudicator. Among the items set for competition were:—Piano solos, by Harold Samuel and Frank Bridge; a violin solo by W. Reed and songs by Ireland and Stanford. Mr. McKie gave an organ recital in the Town Hall, on 1st April, from the works of Bach.

A Bach Festival Week was held from 30th July to 6th August. Mr. Fritz Hart conducted the *Magnificat*, Mr. McKie played the organ in solos and in the Mass. Professor Bernard Heinze played one of the violins in the concerto for two violins in D minor, and also conducted the University Symphony Orchestra. Mr. Roy Shepherd was one of those playing in the concerto for three pianofortes in C major.

CANADA

MONTREAL.—The London String Quartet (Messrs. John Pennington, Thomas Petre, William Primrose and C. Warwick Evans) gave a concert, on 26th April, in Moyses Hall, McGill University, playing as their first item Haydn's Quartet in E flat, Op. 1, No. 1.

SOUTH AFRICA

BLOEMFONTEIN.—The Misses G. and M. Hobday took part in the following concerts arranged by the Bloemfontein Music Club:—On 23rd April in a Haydn programme, on 18th May in a programme of 16th to 18th century British composers, and on 24th August in a varied programme, in which the first item was Ireland's Phantasie in A minor for piano, violin and violoncello.

Among the examiners sent this year by the Associated Board were Dr. Alderson, Mr. Herbert Kinsey and Mr. A. Alexander.

DURBAN.—At the symphony concerts conducted by Mr. Dan Godfrey, in the Town Hall, during July, Mrs. Alexander Buchanan played Rachmaninoff's second piano concerto.

BIRTHS

BARLOW. On 12th February, 1932, to John and Diana Barlow (née Kemp), a daughter (Jennifer Beatrice).

SOUPER. On 28th March, 1932, to Mr. and Mrs. Charles Souper, a daughter (Bridget Ann).

BROWNE. On 17th May, 1932, at Woodington Farm House, Romsey, Hants, to Phyllis (née Arnott), the wife of the Hon. J. F. A. Browne, a daughter.

HOWES. On 8th July, 1932, to Barbara (née Tidd Pratt) and Frank Howes, a daughter (Evelyn Zillah).

MARRIAGES

PECK—GLADDEN. On 3rd May, 1932, at Bressingham Church, Kenneth Ivesson Peck to Mary Lloyd Gladden.

COOPER—GRAVES. On 7th May, 1932, at St. Martin-in-the-Fields, James Francis, elder son of the late Fleet Paymaster, John Cooper, R.N., and Mrs. Cooper, of The Stud Farm, Halstead, Kent, to Rosaline Louise, daughter of the late Alfred Percival Graves, Litt.D., and Mrs. Graves, of Erinfia, Harlech, North Wales.

JAQUES—OSGOOD. On 1st June, 1932, at St. Giles's Church, Stoke Poges, Harold Martin Jaques, son of the late Mr. P. Jaques and Mrs. Jaques, to Josephine Isabella Osgood, daughter of Mr. and Mrs. E. R. Osgood, of Farnham, Bucks.

MITCHELL—SIDDALL. On 4th June, 1932, at St. Columba's, Pont Street, Stuart D. Mitchell to Barbara Siddall.

DEATH

DACOMB. On 21st April, 1932, at Stanger, Natal, South Africa, Bessie Hoare, widow of Mr. Harry Frank Dacomb, of Durban. Mrs. Dacomb (née Hobday) had been on the staff of several Cape and Natal Schools, and during the last ten years was music teacher at Stanger. She was at College from 1890-92.

OBITUARY

ELIZABETH POTT

The years round about 1924 were enriched for those who were studying at the College at that period, by the gay wit and singular charm of Elizabeth Fletcher. Born of a musical family, she had always been a keen and devoted music-lover, and had come to be in demand as an amateur flautist, together with her husband, Anthony Pott, whom she married shortly after leaving the College. The lives of her many friends can never now be the same again, since her tragic death this summer after only a short illness. One feels indeed, that the sum of human happiness has now been irrevocably diminished, for Elizabeth was one of those rare personalities who radiate happiness wherever they go, and amongst all with whom they come into contact. The world is now a poorer place, and a cruel blank is left in many existences, particularly of those who are fortunate enough to be able to treasure memories of Elizabeth in her home-circle and with her family.

P. A. S. H.

THE R.C.M. UNION

R.C.M. JUBILEE

NEXT May the Royal College of Music will celebrate its Jubilee, and Sir Hugh Allen, in his speech at the Union "At Home" in June (and again at the Committee Meeting in July) expressed his wish that the Union should take its share worthily in these celebrations. It is too early to say exactly what that share will be, but one event at least will be an "At Home" on a bigger scale than ever before, which it is hoped will be a meeting point for a great gathering of Union members from far and near. All "Past Pupil" members of the Union who can come will be warmly welcome (already one member in Australia has written to say she is coming to London for the College Jubilee), and the "Present Pupil" members will be just as much wanted and welcomed in the reunion.

In order that the maximum amount of money may be available towards these Jubilee celebrations, the Union Committee has resolved to form a Special Fund for the purpose, particulars of which will be announced later. The Committee has also decided to conserve its resources by doing without any entertainments or lectures during the winter, except, of course, the Annual General Meeting followed by the usual tea-party.

FINANCE

Members who were present at the last General Meeting and who recollect that the date of the Union Financial Year was then changed, will realise even more clearly than new members the need for a policy of economy at the present. The effect of that alteration in date has been to confer upon all members what is practically a current year of fifteen months. That is to say, Members' subscriptions paid as from 1st October, 1931, to 30th September, 1932, have been deemed as now extending up to 31st December, 1932, while new members, joining at any time within three months previous to 1st January, 1933, have their subscriptions reckoned as running up to 31st December, 1933. The Union, meanwhile, has to make the money for twelve months cover fifteen—not altogether a light task in a society when the annual subscription is low. As an aid towards easing the strain, the publication of the new printed List of Members' Names and Addresses has been deferred to January, 1933.

ANNUAL SUBSCRIPTIONS

Annual Subscriptions for 1933 become due on 1st January, and members are most earnestly begged to pay them at once in January without waiting to receive reminders of subscription. Every reminder sent costs money in stationery and postage, while the total sum so spent is a constant drag on the society. Not less earnestly are members whose subscriptions are in arrears desired to pay them, but

since members whose subscriptions are over a term in arrears do not receive the R.C.M. MAGAZINE this is hardly the place for further exhortation.

The Annual Subscription is:—

- (a) For persons actually pupils in the College and for two years after they shall have ceased to be pupils, 5/-.
- (b) For past pupils and others, 7/6.
- (c) Members residing outside the British Isles may pay 3/-, but in order to qualify for this reduced subscription they must have resided abroad for one year at least.
- (d) The sum for a Life Membership of the R.C.M. Union is £5. Members must have attained the age of 21 years before becoming eligible for Life Membership.

CHRISTMAS CARDS, ETC.

The following goods are obtainable on application to the Hon. Secretary:—

- (1) Special Christmas Cards, embossed with the Union badge in colours and tied with blue and gold ribbon, complete in strong envelope, 4d. each.
Also a limited number of Christmas Cards with Union Badge in gold outline on cover, complete in envelope, 3d. each.
- (2) Blazers in the Union colours (blue flannel bound with gold ribbon), 29/6 each.
- (3) Pocket badges in blue flannel, embroidered with Union badge in gold silk, 2/- each. Postage, 3d.
- (4) Silk mufflers in Union colours, 13/6 each. Postage, 3d.
- (5) Warm woollen scarves in Union colours, 6/9 each.
- (6) Silk neckties in Union colours, 4/- each. Postage, 3d.
- (7) Union Badge in silver gilt, either as brooch, pendant or tie-pin, 3/6 each. Postage, 3d.

R.C.M. UNION "AT HOME"

The Annual "At Home" took place as usual on the last Thursday in June. It happened to be the latest possible date (30th June) and the wettest night of the month. Nearly a hundred members, daunted by the weather, did not come after having applied for their admission cards. However, though their absence was regretted, no one would have suspected any gaps, judging by the brilliant look of the Concert Hall and the surging throng at supper. This was among the jolliest, friendliest parties we have ever had. The kindness and helpfulness of all the people concerned in the arrangements passes description.

Among the first things that greeted the eyes on entering the Concert Hall were the lovely decorations of plants and flowers—again a generous gift from Mr. Macmillan, and again executed with affectionate skill by Mr. and Mrs. Flowers.

Then there was the programme. In the first part fine artists gave of their very best. In the interval, to the keenly interested gathering, Sir Hugh Allen, the President, spoke on the approaching Jubilee of the Royal College of Music. His speech was the central event of the evening, just as he himself is the centre of the Union.

For the second part of the programme Mr. Gordon Jacob and Mr. Ralph Nicholson, aided and abetted by Mrs. Gotch and Mr. Dance, had concocted a Victorian Funniment that made a big hit by its gorgeous burlesque and the brilliant acting of a young star caste, led by Miss Elisabeth Aveling.

Finally, those members of the clerical, theatre and domestic staffs of the College must be mentioned, who gave their whole-hearted assistance in the preparations for the party and on the evening itself. After each Union "At Home" one thinks such a unity of friendliness and help would be hard to match, and then each year the same kindness is there, only more so!

MARION M. SCOTT, *Hon. Secretary.*

We are indebted to the Music Critic of *The Evening News* for the following account, which is here reprinted by permission of the Editor, from *The Evening News* of 1st July, 1932 :—

CRINOLINES AT A LONDON CONCERT

A MUSICAL EVENING AS IT WAS IN 1860

STUDENTS' BRIGHT IDEA

The stage of the Royal College of Music last night represented a London drawing-room of *circa* 1860. There was a cottage pianoforte of a type almost as outmoded as is the lute or the clavichord. There was furniture upholstered in tartan plaid.

And soon a party assembled—the women in crinolines and the men wondrously be-whiskered. Several of the guests had portfolios of music under their arms, and the others one by one were prevailed upon to confess that they had brought their music and had left it in the hall.

Soon we were in the thick of a Victorian musical *soirée*. It was, of course, a "rag"—the R.C.M. students' end-of-term revel. An announcement was made to the effect that every one of the gems of the programme was authentic—that the songs, the duet, the recitation were not parodies but had really and truly been dug up from among the "best-sellers" of the past. And part of the joke lay in the fact that it was impossible to guess whether this was a hoax or not.

A SERIOUS PART.

The effect, anyhow, was extravagantly funny. There was a piano duet, "The Sleigh Ride: a descriptive fantasia," in which one of the executants wore bells on her wrists. A duet, "Tell me where is fancy bred," murdered Shakespeare quite in the manner of Bishop's time.

So far all this might well have been authentic, and the first thing that stirred suspicion was when a sturdy baritone (Mr. Morgan Jones) sang the words of "La donna è mobile" to a Welsh tune with harp accompaniment. No! we do not believe that that was done in 1860!

The end was an Ossianic part-song, which at a guess one would say was genuine—and certainly was exquisitely absurd. By this time a good part of the audience must have been feeling ill from laughing.

One only hopes that the Royal College of Music museum possesses a 1932 wireless set and a collection of syncopated songs about coal-black mammies and honeys, with which the students of 70 years hence can similarly guy our generation.

The serious music of the evening was excellent. The Rowena Franklin String Quartet played Haydn's No. 1—the long-forgotten work which Miss Marion Scott recently unearthed. Mr. Stuart Robertson sang delightfully, and Mr. Kendall Taylor proved himself to be in the first flight of the younger pianists.

PROGRAMME

PART I.

1. STRING QUARTET in E flat major, Op. 1, No. 1 Haydn
(Found and edited from the original editions of 1765 and 1772
by Marion M. Scott)

Presto. Menuetto and Trio I. Adagio. Menuetto and Trio II.
Finale, Presto.

THE ROWENA FRANKLIN STRING QUARTET.

ROWENA FRANKLIN RHODA BACKHOUSE
JEAN LE FEVRE EDITH LAKE

2. SONGS
a. "Silent Worship" Handel, arr. Somervell
b. "I am confirmed a woman can" Henry Laves
c. "A lover's garland" Parry
d. "The Countryman" Peter Warlock

STUART ROBERTSON.

Accompanist—HARRY STUBBS.

3. PIANOFORTE SOLOS ... a. Prelude and Fugue in D major Bach, arr. Busoni
b. L'isle joyeuse Debussy
KENDALL TAYLOR.

PART II.

A MUSICAL EVENING

(Circa B.R.C.M. 23)

Concocted by GORDON JACOB. Cooked by RALPH NICHOLSON.

Served up by THOMAS DANCE.

Characters:

Angelina Bodger	...	...	...	...	...	ELISABETH AVELING
Fanny Bodger (her daughter)	...	...	...	...	...	BETTY JACKSON
The Duchess of Dinchester	...	...	...	...	...	MARGARET McARTHUR
Charlotte Simpkin	...	...	...	...	...	JANE VOWLES
Lady Mildred Fitz-Jones	...	...	...	...	...	DOROTHEA ASPINALL
Olivia Tring	...	...	...	...	...	VERA PRYCE-TIDMAN

Miss Toils (Mrs. Bodger's Companion)	BARBARA LANE
Frederick Bodger	RALPH NICHOLSON
Sir Harry Courtenay-Mildew	THOMAS DANCE
Adolphus Cumming	HOWARD HEMMING
Lento Macaroni	GEORGE HANCOCK
Augustus Willoughby	BERESFORD VERITY
Daniel ap Prydderch Pontrhydfendigaig	MORGAN JONES
Mr. Aisles (a Curate)	ALAN GORDON BROWN
Jervis	RONALD ONLEY

Scene : Mrs. Bodger's Drawing-room.

Dresses by Mrs. Gotch.

Piano in B flat by Bosensteiner, Boxwood & Tonecut.

Coffee by Deception. Scenery Anonymous.

PROGRAMME OF MUSIC (*d.v.*)

"A Sleigh Ride" A Descriptive Fantasia

(Analytical Notes—Copyright).

Wolves—The Start (Allegro)—Wolves—Whip—Wolves—

Whip—Full Speed—Safe—Fine.

"Constance," a Song about Love

"Ystradganlais" (avec Arpa)

"Eliza," Recitation

"Love's Lay is Lightest"

"Tell me where is Fancy Bre(a)d" *

"Cold is the Cadwallo's Tongue"

* By the author of "Grandma, pass the currant loaf, dear."

COLLEGE NOTES AND NEWS

THE Annual College Sweepstake on the Derby was won this year by Mr. W. E. Whitehouse, the winners of the second, third and fourth prizes being, respectively, Misses Mary Buxton, Sheila Read and Margaret Reckless.

This year the Sweepstake was in aid of Hospitals—English ones of course—a percentage of the "takings" being put aside for this purpose. And since one of the prize-winners very generously added her prize to the Hospital money, we were able to send a donation of five guineas to both St. George's and St. Bartholomew's Hospitals. The total number of tickets sold this year was 514 as compared with 505 last year.

We are glad to see that our lead in organizing a Sweepstake in aid of *English* Hospitals may be followed, but on a somewhat larger scale.



THE proposed College Dance that was to have been held this term has been postponed till early next term, owing to the number of "things on" at the end of term. The I.C.U. is usually very booked up in December for dinners and dances, and we are more likely to be allowed the use of the hall in January when there is less going on.

A good New Year Resolution would be to "assist at" the R.C.M. dance. It is hoped to fix on a date before long so that you can make a note of it in your new diary. Watch the notice boards for important announcements!



THE drama of College life was perfused with its old spirit last term by the return to the stage of two indispensable members of the cast: Mr. Goldie, with wonderful patience and cheerfulness, was gradually recovering his sight, and Mr. Parker had returned, after his operation, so that our exits and entrances were once more reflected in the glorious gloss of his silken top hat.

R.W.N.

LONDON INTER-FACULTY CHRISTIAN UNION

THE Midsummer Term activities of the R.C.M. branch were ushered in with a departure from custom. The first open meeting—generally an informal affair—was held in the Opera Theatre, with the Director in the chair, and the late Chaplain-General to the Forces, Bishop Taylor-Smith, as the speaker. A number of people made their first acquaintance with the L.I.F.C.U. on this occasion—an acquaintance which was renewed by some at the subsequent meetings of the term.

We would like to take this opportunity of inviting all R.C.M. students who are interested to come to these open meetings, particulars of which are posted from time to time on the College notice boards. Opportunity is always given for people to express their own views, to interrogate the speaker and discuss what has been said.

Any further information can be obtained from Miss M. Hunter or Mr. D. Kidner.

REVIEWS

THE OXFORD HISTORY OF MUSIC. Volume II. The Polyphonic Period, Part I, by H. E. Wooldridge. *Second Edition*, revised by Percy C. Buck.

The appearance of "The Polyphonic Period," Part II, nearly four years after the Introductory Volume, and "The Polyphonic Period," Part I, completes the Second Edition of the *Oxford History of Music* up to the end of the Romantic Period, where the first edition stopped, except for Vol. III, which is still to come.

In this new edition Professor Percy Buck is responsible for the Polyphonic Period, and has replaced Professor Wooldridge's two volumes by three: an Introductory Volume of entirely new material and new versions of "Part I" and "Part II," the last of which mainly concerns us here.

Musical antiquarians must always undertake their tasks in what has been called "the spirit of scepticism." In writing their histories they have to consider primarily the readers of their own time; but they should do more than this. They should build on the researches of their forbears in the archeological family; they should modify the building in the light of new discovery, and above all things they must build conscientiously and in such a way that future generations of researchers may be able to use their part of the structure as foundation and build with confidence still higher.

Astonishing as it may sound to some people, it is true to say that research is alive. It is always growing, and never reaches finality, kept "on the grow" by scholars such as Rimbault, Stainer, Wooldridge, Arkwright, Fellowes, and others in this country and abroad.

Professor Buck clearly shows himself to be in the true succession of this honourable band. In his Preface to "Part II" he pays tribute to Wooldridge, explaining exactly *why* a new edition was necessary. He points out that in course of time we change our points of view rather than our opinions, we modify rather than refute the results of our predecessors' work. Occurrences, schools, methods change their proportions and relative positions as time passes. So here the necessity for re-arranging the chapters is the result of thirty more years of research since the appearance of the original edition. In these years we have learnt a great deal about very early notation; we have even discovered something more in the very difficult study of Greek Music.

The entire omission from "Part I" of Wooldridge's Chapters II and III (the substance of which is now included in a new form in the Introductory Volume) has provided the space in the new "Part II" for a much-needed extension and elaboration of the chapters on the 16th century, especially in this country. Now

for the first time William Byrd has come into his own. His compositions in all forms are discussed in detail and at length, instead of receiving a meagre two or three references. The opening chapter of the original "Part II" has been moved forward to the end of the new "Part I." Thus the new "Part II" plunges straight into the "Formation of Schools." At the end there are two entirely new chapters—"Instrumental Music" by Mr. Gerald Cooper and "Song" by Mr. J. A. Westrup. Mr. Cooper is an Old Collegian, and, it is really unnecessary to add, Professor Buck is a Collegian without whom the R.C.M. would scarcely exist at all!

In looking through the Introductory Volume we were glad to see a Bibliography at the end, but we missed it in "Part II." However, our search was partly recompensed by discovering that the Index had been extended from thirteen to twenty pages. Even so—or are we cavilling?—the new Index is not *quite* complete. In the Introductory Volume the names of those we may call the "Sub-Authors" are included in the Contents. But in "Part II" the names of Gerald Cooper and J. A. Westrup are hidden away in the "Preface to the Second Edition." This seems a pity, as their work is of the utmost value.

Gerald Cooper's chapter on "Instrumental Music" will delight the student. It is admirably annotated, not with long and tiresome wanderings that keep one's thumbs busy holding open innumerable pages, but just "chapter and verse" for the important quotations. And he is enthusiastic, too. On page 416, we find "They are all too long to be quoted here, but one particularly beautiful passage *must be quoted*." [The italics are mine.] The passage quoted is lovely indeed; it is from a *Recherche* by Girolamo Cavazzoni. Of Spanish Lutenists Wooldridge could scarcely have heard much since the researches of their discoverer the Spanish scholar, Count Morphy, were only published in 1902.

The English School now receives twenty-one pages, and includes discussion on organ, Virginal, viol, lute and other instrumental music. This section opens with quotations from Giustiniani's Dispatches, which give a vivid picture of the social life that fostered the Golden Age of English Music. These dispatches are lively reading—

"Two musicians, who are also in His Majesty's service, played the organ, but very ill forsooth, they kept bad time and their touch was feeble, neither was their execution good."

What exactly would Giustiniani mean by saying "their touch was feeble?"

Evidently in those days long programmes were in favour, for we read that Dionisio Memo, in the year 1517, played to Henry VIII and the French Ambassadors "during four consecutive hours, to the so great admiration of all the audience."

One day, perhaps, some future scholar will solve the mystery of the *In Nomine*. Or someone may stumble upon the explanation of the almost entire absence of scores among the music handed down to us from the fifteenth and sixteenth centuries. Meanwhile we are thankful to Professor Buck and his colleagues who have conveyed to us the fruits of recent research, and we are especially grateful to them for having dressed them for us in such a palatable form.

R.E.

"MUSICAL EXPERIENCE," by A. E. F. DICKINSON. Duckworth. 1932. 5/-.

This courageous little book tackles a subject of much difficulty and elusiveness — I had almost said of much delicacy — in a way that excites respect and admiration. For musical experience here means the inner spiritual significance of music to the individual, and not merely its objective day-to-day contacts.

Mr. Dickinson has successfully avoided the biggest pitfall in the way of an adequate treatment of this theme — there is no trace of preciousness in the book.

He has evidently thought deeply, and one is conscious of a big reserve of scholarly study confirming his general conclusions. So many worthless books and articles on music are published at the present time by young writers of easy pen, whose assurance is only matched by their incompetence, that one is grateful to an author who has equipped himself so thoroughly for his task.

The book is really an appeal for true values. Where Art of all kinds is hedged about with the trappings of a materialistic world, the reader is urged to keep his vision clear and his mind single. The easy and superficial pleasure of the ordinary listener; the facile journalism of the critic; the complacent inefficiency of the teacher; the shallow virtuosity of the performer; the sterile ingenuity of the composer; all these impediments in the way of a real approach to music are dealt with faithfully and yet modestly, and recognition is not lacking (where it is due), of the large amount of fine work done by men who are really striving to keep their outlook clear.

This idea of striving for a higher understanding of the message of music forms the core of what Mr. Dickinson has to say. He feels that music is "a form of spiritual expression as valid as the institutional side of religion." His pages are closely packed, and the serious nature of much of the writing makes for a certain angularity of style. He emphasises the mystical character of true musical experience, though without calling it by that name, and insists that such experience is "rarely won except by hard search."

Practical suggestions, however, are not wanting, and one of the most valuable is that literary training should take a larger place in the curricula of the various colleges of music.

The scope of the book is astonishingly wide, and the writer has managed to discuss the different paths to musical experience with great sympathetic insight. His critical utterances are sometimes arresting (as on page 32 where he writes of the distinction between purple passages and really big cumulative effects), and sometimes provocative (as on page 27, where Wagner is called "the most musically inventive of all the composers.") He claims in the Preface to address all thinking persons. The thinking musical person would probably regard the book as corroboration rather than revelation; but it is to be hoped that it may fall into the hands not only of the thinking non-musical person, but also of the unthinking musical one. It cannot fail to start his mental machinery going.

S. G. S.

SYMPHONIC BALLAD, in A minor, "The Trees so High." By PATRICK HADLEY.
Oxford University Press. Vocal score, 5/-.

Performance at Cambridge (see p. 89) demonstrated the beauty and the imaginative power of this work. It is not austere; it is on the contrary, rich, elaborate and sensuous, and only in the Scherzo does it become for a moment grim in the way that so much modern music is intentionally forbidding. Technically the most interesting thing about it is its form, which is precisely described by its title. It is in four linked movements, of which the last is choral. The first three are "mainly constructed on the conventional symphonic plan, but with recurring thematic material." There is in fact only one main theme, and that is the tune, in Sharp's Somerset version, to the ballad of the title, which does not however get a complete statement till the entry of the baritone soloist in the finale. This new adaptation of symphonic form to express different psychological implications of a folk-ballad is quite original. There are precedents for it in Beethoven's Choral Symphony and Mendelssohn's "Hymn of Praise," but Mr. Hadley in successfully adapting old means to new ends has achieved something quite new, and what is more something alive and beautiful.

F.H.

BOOKS AND MUSIC RECEIVED

EVENING CANTATA. By ROBIN MILFORD. No. 3 of the Bemerton Cantatas, which may be performed either in church with organ or in the concert-hall with small orchestra. A note asks organists not to use the Tremulant in passages marked for solo stops.

THE ART OF FUGUE. Three fugues from Bach's *Kunst der Fuge*, edited for piano By D. F. TOVEY.

SONGS. "The Turf Folk." Unison song by GRACE TRENCH. "Song against Melancholy," part-song for T.T.B.B, by FREDERICK A. OGILVY.

OPERA AND DRAMA

THE two operas produced last term present a distinct and very interesting contrast. The one, a mature work, written at the age of about forty-eight by perhaps the greatest opera composer the world has ever seen; the other a somewhat experimental work, written when its composer was under forty. Though only thirty-one years elapsed between the *premières* of Verdi's *Force of Destiny* and Humperdinck's *Hänsel and Gretel* there is scarcely anything in common between the two. Verdi wrote *The Force of Destiny* after his brilliant series of early successes—*Rigoletto*, *Il Trovatore*, *La Traviata*, and before his later and musically more valuable *Aïda*, *Otello* and *Falstaff*. It has never been popular, and has only had an occasional performance at Covent Garden. Its style is mixed, as one would perhaps expect from its position between the early and the late Verdi. Yet it is skilful like all Verdi's work. *Hänsel and Gretel*, too, has a mixture of styles, and in its direct debt to folk music was years ahead of its time, forshadowing the great folk-song movement of the early twentieth century. Verdi's opera, on the other hand, must claim descent from the earlier nineteenth century composers, Rossini and his kind. *Hänsel*, though perhaps it owes a little to Wagner, seems somehow much "newer," and is certainly always a delight to hear. Both operas were sung in English, and the *Force of Destiny* was done without choruses.

R.E.

Wednesday, 1st June:—

"HANSEL AND GRETEL"

Characters:

Peter (a broom-maker)	...	...	...	...	EDWARD HOLBROOK
Gertrude (his wife)	...	...	...	...	RUTH NAYLOR
Hänsel	} their children	...	...	...	{ SHELLAH FIELD
Gretel		...	...	...	{ BETTY JACKSON
The Witch (who eats children)	...	...	...	...	MARGUERITE DORNAY
Sandman	...	...	...	...	BERYL SLEIGH
Dewman	...	...	...	...	CECILIA GREEN

Chorus of Children: J. Ward, B. Sleigh, L. Kerr, C. Green, J. Vowles, E. Bloom, S. Field, B. Lane, M. Steventon, B. Byfield, S. Turner, B. Jackson, M. Purkiss, E. Teagle, D. James.

Angels: M. Steventon, M. Litiger, I. Smyth, S. Read, H. Stockell, K. Whitlock, M. Leach, E. Moon, K. Craster, D. Fox, O. Webb, D. Cope, S. Clarke.

Act I: Home. Act II: The Forest. Act III: The Witch's House.

The music was prepared under the direction of AYLMER BUESST, Hon. R.C.M.

Angels' Ballet produced by Penelope Spencer, Hon. R.C.M.

Dresses arranged by Mrs. Gotch, Hon. R.C.M.

Stage Manager: Marjorie Haviland.

Assistants: B. Lane, J. Greenwood.

Master Mechanist: Max Leslie. Electrician: J. Hughes.

Tuesday and Thursday, 5th and 7th July:—

"THE FORCE OF DESTINY"

Characters:

	5th July	7th July (5 p.m.)
Il Marchese di Calatrava ...	VICTOR HARDING	RODERICK LLOYD
Donna Leonora } his	{ RUTH COLENSO-NAYLOR	MARJORIE WOODVILLE
Don Carlo di Vargas } children	{ GEORGE HANCOCK	GEORGE HANCOCK
Don Alvaro	D. MORGAN JONES	HOWARD HEMMING
Padre Guardiano	VICTOR HARDING	RODERICK LLOYD
Fra Melitone	JACK GREENWOOD	EDWARD HOLBROOK
Curra (maid to Leonora) ...	CECILIA GREEN	LORNA KERR
Surgeon	NORMAN MENZIES	NORMAN MENZIES

Chorus of Monks, Soldiers: T. Dance, D. Edge, J. Greenwood, A. Gordon-Brown, V. Harding, E. Holbrook, G. Hancock, H. Hemming, D. Jones, D. Lewis, C. Martin, A. Melville, N. Menzies, R. Nicholson, F. Sharp.

Act I: A room in the country home of the Marchese di Calatrava.

Act II—*Scene II*: Outside the Monastery of Hornachuelos

Act III—*Scenes I, II, IV*: In Italy, near Velletri.

Act IV—*Scene II*: The Cloisters of the Monastery of Hornachuelos.

Scene III: The Hermitage near the Monastery.

Producer: JOHN B. GORDON, Hon. A.R.C.M.

Music prepared under the direction of AYLMER BUESST, Hon. R.C.M.

Musical Staff: Alan Melville, Ronald Anderson.

Stage Manager: Marjorie Haviland.

Assistant Stage Manager: Jack Greenwood

Dresses by Mrs. Gotch, Hon. R.C.M.

Uniforms kindly lent by The Covent Garden Syndicate.

Master Mechanist: Max Leslie. Electrician: J. Hughes.

THE R.C.M. PATRON'S FUND

The following programmes were performed during the Midsummer Term:—

FOR EXECUTIVE ARTISTS—17th JUNE

CONCERTO for Pianoforte and Orchestra, No. 2, in G minor *Saint-Saëns*
 VERA MANWARING (Trinity College of Music)

RECITATIVE AND RONDO ... "Mia speranza adorata" *Mozart*
 DORIS BANNER (Royal College of Music)

CONCERTO for Clarinet and Orchestra, in A major *Mozart*
PAULINE JULER (Trinity College of Music)

CONCERTO for Pianoforte and Orchestra, in A minor, Op. 54 *Schumann*
RUTH BRIDBURG (Private Study)

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

FOR COMPOSERS AND EXECUTIVE ARTISTS—1st JULY

SONG BEFORE SUNRISE *F. Delius*
Conductor: RALPH NICHOLSON (Royal College of Music)

PSALMS for Mezzo-Soprano and Orchestra (First Performance) ... *Grace Williams*
a. Super flumina (Royal College of Music)
b. In convertendo

MERIEL ST. C. GREEN (Royal College of Music).

Conductor: IRIS LEMARE (Royal College of Music)

OVERTURE "Der Freischütz" *Weber*
Conductor: BERESFORD VERITY (Royal College of Music)

CONCERTO for Pianoforte and Orchestra, in C minor *F. Delius*
DOROTHEA ASPINALL (Royal College of Music)

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

CHAMBER CONCERT

BY

THE ISOLDE MENGES STRING QUARTET

MISS ISOLDE MENGES MISS BEATRICE CARRELL
MR. YEWEE DYER MR. IVOR JAMES

WEDNESDAY, 15th JUNE

STRING QUARTET in F major, Op. 77, No. 2 *Haydn*
STRING QUARTET in A major (K.464) *Mozart*
STRING QUARTET in E flat major, Op. 127 *Beethoven*

COLLEGE CONCERTS

(S) = Scholar. (E) = Exhibitioner.

WEDNESDAY, 25th MAY (Chamber)

SONATA for Two Violins and Pianoforte, in C major *Bach*
MARGARET RECKLESS, A.R.C.M. (E), NORA RICHARDSON (E),
CONSTANCE FARRINGTON, A.R.C.M. (E).

SONG From Rosy Bowers *Purcell*
MARJORIE LEE.
Accompanist—GWENDOLYN BRAY, A.R.C.M. (E).

SONATA for Pianoforte and Violin, in E major *Bach*
BARBARA KERSLAKE (S), MARY HASLEM (S).

FLUTE SOLO In Ireland *Hamilton Harty*
WINIFRED GASKELL, A.R.C.M. (S).
Accompanist—HELEN BAINTON, A.R.C.M. (E).

QUINTET for Pianoforte, Two Violins, Viola and Violoncello, in F minor *César Frank*
IRENE KOHLER, A.R.C.M. (S), MOLLIE E. HARMS (E), FREDERICK C. RIDDLE, A.R.C.M. (S),
NORA WILSON (E), GLADYS CORLETT (S).

TUESDAY, 7th June (Second Orchestra)

- SERENADE for String Orchestra *E. Elgar*
 Conductors—JOAN BICKERS, GERALD H. EMMS, IVAN CLAYTON.
- RECITATIVE AND ARIA *Mozart*
 "Dove sono" (*Figaro*)
 MARY LEACH (S).
 Conductor—RALPH NICHOLSON.
- SYMPHONY No. 5, in C minor (Two movements) *Beethoven*
- TWO DANCES, for Harp and Orchestra *Debussy*
 Danse Sacrée. Danse Profane.
 ADA HUGHES, A.R.C.M. (E).
 Conductors—LESLIE LICKFOLD, J. ATHOL PAGE.
- CONCERTSTÜCK for Pianoforte and Orchestra *Schumann*
 EVELYN G. HARMSWORTH (E).
 Conductors—CHRISTOPHER COWAN, RONALD ANDERSON.
 Conductor—DR. MALCOLM SARGENT, F.R.C.M.

THURSDAY, 9th JUNE (Chamber)

- SONATA for Violin and Pianoforte, in E minor *E. Elgar*
 E. MARGOT STEBBING, A.R.C.M. (E), HELEN BAINTON, A.R.C.M. (E).
- SONATINA for Hautboy and Pianoforte *J. P. Somers-Cocks* (Ex-Scholar)
 EVELYN CAINE (E), JUANITA TRIGGS, A.R.C.M.
- SONGS *Schubert*
 a. Gretchen am Spinnrade }
 b. Die Forelle }
 DOROTHY M. SMITH.
 Accompanist—ROSEMARY HERFORD.
- SONATA for Two Pianos *Arnold Bax*
 BETTY PALMER, CHRISTOPHER COWAN.
- ORGAN SOLO *Vierne*
 Symphony No. 3, in F sharp minor (first movement)
 W. S. LLOYD WEBBER.
- TRIO for Pianoforte, Violin and Violoncello, in F minor *Dvorák*
 MARGARET CHANNON, A.R.C.M. (E), MADGE DUGARDE, A.R.C.M. (E), WILLEM DE MONT (S).

THURSDAY, 16th JUNE (Chamber)

- QUARTET for Strings, in A minor, Op. 51, No. 2 *Brahms*
 RALPH SANDERS, A.R.C.M. (E), E. MARGOT STEBBING, A.R.C.M.,
 B. SCAWEN BLUNT, A.R.C.M. (E), BERNARD RICHARDS (S).
- SONGS *J. Marx*
 a. Sancta Maria }
 b. Marienlied }
 c. Waldseligkeit }
 EDNA KINGSTON.
 Accompanist—PHYLIS NORBROOK, A.R.C.M.
- PIANOFORTE SOLO *César Franck*
 Prelude, Chorale and Fugue
 CYNTHIA HEMMERDE.
- SONGS *C. Armstrong Gibbs*
 a. The fields are full
 b. The Call *R. Vaughan-Williams*
 ROSEMARY LANG.
 Accompanist—ANN HOWARD.
- QUARTET for Strings, in E minor, Op. 85 *E. Elgar*
 GERALD H. EMMS, A.R.C.M. (S), FREDERICK C. RIDDLE, A.R.C.M. (S),
 NORA WILSON (E), GLADYS CORLETT (S).

WEDNESDAY, 22nd JUNE (Chamber)

- THREE PIECES for String Quartet *I. Stravinsky*
 WILLIAM A. G. HULSON, A.R.C.M. (S), BERESFORD VERITY (E), NORA WILSON (E),
 BERNARD R. RICHARDS (S).
- VARIATIONS for Violin and Pianoforte—La Folia *Corelli* (arr. by Kreisler)
 RONALD C. ONLEY (E), ROSALIND BORLAND, A.R.C.M.
- CANTATA *Bach*
 Non sa che sia dolore
 (For Soprano, Flute, String Quartet and Continuo)
 AUDREY LANGFORD-BROWN, WINIFRED M. GASKELL, A.R.C.M. (S), BERESFORD VERITY (E)
 WILLIAM A. G. HULSON, A.R.C.M. (S), ELIZABETH M. MACLURE, A.R.C.M.,
 WILLEM DE MONT (S), CONSTANCE FARRINGTON, A.R.C.M. (E).

PIANOFORTE SOLOS .. *a. Fantasia and Fugue in A minor* *Bach*
b. Goyescas No. 4 (Quejas ó la Maj y el Ruiseñor) *Granados*
 SHENA FRASER, A.R.C.M. (E).

VARIATIONS on an Original Theme, for String Quartet (first performance)—

C. Morland Braithwaite (Student)
 ALAN BARTLETT, A.R.C.M. (E), GERALD EMMS, A.R.C.M. (S),
 FREDERICK C. RIDDLE, A.R.C.M. (S), JAMES PHILLIPS, A.R.C.M. (S).

FRIDAY, 24th JUNE (First Orchestra)

SYMPHONIC VARIATIONS for Pianoforte and Orchestra *César Franck*
 ALEC TEMPLETON, A.R.C.M. (E).

"CYNARA," for Baritone and Orchestra *Frederick Delius*
 THOMAS DANCE, A.R.C.M. (E).

SYMPHONY Pastoral *R. Vaughan-Williams*

CONCERTO for Pianoforte and Orchestra, in B flat, Op. 83 *Brahms*
 IRENE KOHLER, A.R.C.M. (S).

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

TUESDAY, 12th JULY (Second Orchestra)

CONCERTO for Pianoforte and Orchestra, No. 4, in G major, Op. 58 *Beethoven*
 IRENE CROWTHER (E).

Conductors—ATHOL PAGE, CHRISTOPHER COWAN, GERALD EMMS.

PRELUDE *Tristan and Isolde* *Wagner*
 Conductor—GEORGE WELDON.

SOLO for Violin and Orchestra, Ballade and Polonaise, Op. 38 *Vieuxtemps*
 IRIS HOLGATE, A.R.C.M.

Conductors—RONALD ANDERSON, LESLIE LICKFOLD.

SCENE *Softly sighs (Der Freischütz)* *Weber*
 JANE VOWLES, A.R.C.M. (S).

Conductor—MUIR MATHIESON.

SUITE for Strings *Denbigh* *Gordon Jacob*
 Conductors—JOAN BICKERS, RALPH NICHOLSON, IVAN CLAYTON, HERBERT ANDREWS.

SYMPHONIC VARIATIONS for Pianoforte and Orchestra *César Franck*
 ELEANOR COLLIER, A.R.C.M.

Conductors—BERESFORD VERRITY, BRIAN EASDALE.

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

FRIDAY, 15th JULY (First Orchestra)

CONCERTO for Violin and Orchestra, in D major (K 218) *Mozart*
 KATHLEEN CURRY, A.R.C.M. (E).

SYMPHONY No. 4, in E minor, Op. 98 *Brahms*

CONCERTO for Pianoforte and Orchestra, in C minor, No. 2, Op. 18 *S. Rachmaninoff*
 PAMELA NORRIS (S).

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

WEDNESDAY, 20th JULY (Concertos)

CONCERTANTE SYMPHONIE, in E flat, for Violin and Viola (K. 364) *Mozart*
 MADGE DUGARDE, A.R.C.M. (E), FREDERICK RIDDLE, A.R.C.M. (S).

CONCERTO for Pianoforte and Orchestra, No. 4, in G major, Op. 58 *Beethoven*
 LENA M. GRIFFITHS (S).

ROMANCE for Violin and Orchestra *"The Lark ascending"* *R. Vaughan-Williams*
 COLLEEN FORD (E).

CONCERTO for Pianoforte and Orchestra, Op. 23, in B flat minor *Tschaikowsky*
 F. DEREK KIDNER (S).

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

THURSDAY, 21st JULY (Chamber)

QUARTET for Strings, in E minor	<i>Smetana</i>
GERALD EMMS, A.R.C.M. (S), ALAN BARTLETT, A.R.C.M. (E), FREDERICK C. RIDDLE, A.R.C.M. (S), JAMES WHITEHEAD (S).	
SONGS	<i>Handel</i>
a. Care selve	
b. Love's message	
c. Messages	
MARJORIE AVIS (S).	
Accompanist—PHYLLIS M. WARD.	
SONATA for Pianoforte and Viola, in D minor, No. 3, Op. 108	<i>Brahms</i>
NAN PULVERMACHER, A.R.C.M. (E), EVELYN PEARSON (E).	
PIANOFORTE SOLO	<i>Bach-d'Albert</i>
Passacaglia	
DORA E. BRIDGES, A.R.C.M.	
SONGS	<i>Purcell</i>
a. Hark ! the echoing air	
b. He'll say that for my love	
NORA SYKES.	
Accompanist—MARION M. BERRY.	
ORGAN SOLO—Introduction and Passacaglia, in D minor	<i>Max Reger</i>
SYLVIA REYNOLDS (E).	

INFORMAL CONCERTS

Five Informal Concerts (Nos. 175—179) were held during the term, of which two were orchestral. Fifteen junior conductors directed the Third Orchestra in programmes that were mainly classical. On 13th June Three Songs by F. Harling-Comyns (student) were sung. On 28th June Chamber concert, three songs by Jane Vowles (scholar) were sung by the composer, and on 11th July two piano solos by Ireland were played and also Friskin's Phantasy for pianoforte, violin and violoncello.

MIDDAY RECITALS

Three Midday Recitals were given in June and July by the Misses Imogen Holst, A.R.C.M. (pianoforte) and Priscilla Worthington, A.R.C.M. (violoncello); by Mr. Osborne H. Peasgood, G.R.C.M. (organ), who played Howells's Rhapsody No. 3, and Two Preludes by Vaughan-Williams; and by Mr. Frank Merrick, Hon. R.C.M. (pianoforte), who played "Ruralia Hungarica" by Dohnányi.

STUDENTS' EVENING RECITALS

Recital No. 87 (piano and songs) by Nan Pulvermacher, A.R.C.M. (Exhibitioner) (piano) and William Parsons (scholar) (baritone), accompanist Audrey Girling, A.R.C.M. (Exhibitioner), included a group of songs by Frank Bridge, Martin Shaw, T. F. Dunhill, Armstrong Gibbs, and Stanford. Recital No. 88 (songs and hautboy), Elisabeth Aveling (scholar) (soprano) and Natalie Caine (scholar-elect) (hautboy), accompanist Geoffrey Corbett, A.R.C.M., including songs by Patrick Hadley, Muir Matheson, Geoffrey Corbett, Alan Gordon-Brown Herbert Howells and Arthur Benjamin.

JUNIOR EXHIBITIONERS' CONCERT

The Thirteenth Junior Exhibitioners' Concert was held on 6th July. The programme contained 22 items.

A.R.C.M. EXAMINATION

SEPTEMBER, 1932

PIANOFORTE (TEACHING)—

Davies, Dorothy Ida
 Gibson, Dorcas Sarah Strafford
 Girdlestone, Charlotte Hester
 Holmes, Francis Edward
b Leaver, Nelson John
 Morris-Wells, Isabel Doreen
a Ovenden, Joan Mary
 Pilkington, Constance Cozens-Hardy
 Pritchard, Daniel

PIANOFORTE (SOLO PERFORMANCE)—

Coghill, Ruth
a b Crowther, Irene
a b Davies, Eiluned D.
a Hemmerde, Cynthia Lucy Mary

SINGING (SOLO PERFORMANCE)—

Allen, Barbara Elizabeth
 Bechervaise, Elizabeth Celia
 Bloom, Elsie Maud
 Lloyd, Thomas Roderick
 Smith, Dorothy Marie

a Competent knowledge of Harmony
b „ „ „ Counterpoint

VIOLIN (TEACHING)—

Bartrum, Helen
 Benham, Barbara Mary
 Cholmeley, Mary Monica
 Ganiford, William James Ashman

VIOLIN (SOLO PERFORMANCE)—

Dinn, Winifreda Louise

ORGAN (SOLO PERFORMANCE)—

Veary, George Thomas

PIANOFORTE (ACCOMPANIMENT)—

McKenna, Pamela Margaret

THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—

Kohler, Irene

THE TEACHING OF CLASS SINGING AND AURAL TRAINING—

Sindall, Edith Marjorie

THE TERM'S AWARDS

CHRISTMAS TERM, 1932

The Director has approved the following Awards :

Council Exhibitions—

Cant, Joan A. ... Violin
 Farrington, Constance ... Pianoforte
 Lane, Barbara ... Singing
 MacLure, Elizabeth ... Violin
 McCormack, James ... Pianoforte
 Price, Olwen ... Pianoforte
 Russell-Brown, Claudia ... Pianoforte
 Smith, Audrey ... Violin
 Ward, Phyllis M. ... Pianoforte
 Whitlock, Kathleen B. ... Singing
 Wilkinson, Mabel L. ... Singing

Clementi Exhibition for Pianists—

Collins, Kathleen M.

Honourable Mention—

(E) Channon, Florence M.
 (E) Norris, Jean P.
 Platts, Harry

Chappell Gold Medal for Pianists—

(S) Lovering, Mabel

Challen Gold Medal for Pianists—

(S) Kohler, Irene

Ellen Shaw Williams Prize for Pianists—

(E) Channon, Florence M.

Herbert Sharpe Prize for Pianists—

(Sch.E) Templeton, Alec

Henry Leslie (Herefordshire Philharmonic) Prize for Singers—

(E) Curtis, Josephine
 (Op.E) Woodville, Marjorie

Chilver Wilson Prize for Singers—

(S) Hancock, George
 Hemming, Howard

Frank Pownall Prize for Singers—

(E) Davies, Robert

Extra Awards—

Barnett, Helen A. ... Flute
 Brown, Audrey L. ... Singing
 De Gruchy, Mary E. ... Singing
 Hanson, Wendy ... Viola
 Harling-Comyns, Francis ... Comp'on.
 Kuttner, Elsa ... Violoncello
 Lauder, Margaret ... Singing
 Methold, Diana ... Singing
 Pryce-Tydmann, Vera ... Harp
 Reynolds, Sylvia ... Organ
 Sanders, Mary ... Organ
 Stephens, Barbara ... Violin
 Stevens, Geoffrey ... Violin

- Ernest Farrar Prize for Composition—
(E) Griffiths, David M.
- Elocution Class—
The Director's Prizes—
(S) Aveling, Elisabeth
Clarke, Sybil S.
- The Registrar's Prize—
(Op.E) Field, Sheila
- Mr. Cairns James' Improvement
Prize—
(S) Hemming, Howard
- Honourable Mention—
Brown, Ena
Craster, Katherine
Dornay, Margaret
Horton, Ada
(E) Jackson, Margaret
Moat, Alison
Turner, Suzan
- Council Prize for Organ Extemporising—
Webber, William L.
- Kenneth Bruce Stuart Prize for
Organists—
(S) Groves, Robert S.
- Scholefield Prize for String Players—
(S) Whitehead, James
- Alfred and Catherine Howard Prize for
Violinists—
(E) Pearson, Evelyn
- Commended—
(E) Bartlett, Alan
(Sch.E) Curry, Kathleen
(E) Dugarde, Madge
(S) Emms, Gerald H.
(S) Haslem, Mary
(S) Lauricella, Remo
(S) Riddle, Frederick
- Dannreuther Prize for Pianists—
(S) Carter, Isobel
- Tagore Gold Medal—
(E) Dugarde, Madge
- Esther Greg Exhibition for String
Players—
Borland, Rosalind M.
- Ashton Jonson Exhibition for Pianists—
(E) Bainton, Helen S.
- Arthur Sullivan Prize—
(S) Britten, Edward B.
- Additional Award—
(S) Hunter, Helen S.
- Lesley Alexander Gift for 'Cellists—
(S) De Mont, Willem
- Alfred Gibson Memorial Prize for Violin
or Viola Players—
(E) Wilson, Nora
- Leo Stern Memorial Gift for 'Cellists—
(E) Bowen, Irene M.
- Walter Parratt Prize for Organists—
Menzies, Maxwell
- Scholarship Exhibitions—
Renewed for one year—
Curry, Kathleen (Violin)
Burditt, W. David (Horn)
Brooks, Gerald (D. Bass)
Hopkinson, John L. (Flute)
- Renewed for one term—
Hughes, Ada (Harp)
- Director's Exhibitions—
Renewed for one year—
Michaels, Isadore
Onley, Ronald
- Ernest Palmer Fund for Opera Study
Exhibitions—
Renewed for one term—
Field, E. Sheila
Bray, Gwendolyn
- Elected for one year—
Harding, Victor
- Mario Exhibition for Singers—
(S) Parsons, William L.
- Leonard Borwick Prize for Instrument-
alists—
(S) Kohler, Irene
- Opera Exhibitions—
Renewed for one term—
Green, Cecilia
Woodville, Marjorie
- Elected for one year—
Lloyd, Thomas
- Tom Haigh Memorial Prize for
Organists—
Sellick, Gilbert A.
- Louisa Dent Memorial Prize for
Violinists—
Devised between—
(E) Verity, J. Beresford
(E) Onley, Ronald
- Woltmann Memorial Gift for Violinists—
(S) Wainwright, Annie
- Janet Heriot Thomson Scholarship—
Lovering, Mabel
- McEwen Prize—
(E) Jackson, Margaret E.
- Wodehouse Bequest Grants—
(E) Curtis, Josephine A.
(E) Coppock, Rosemary
(Sch.E) Hopkinson, John L.
Malcolm, George J.
(S) Parish, Peggy B.

Gowland Harrison Exhibition—
Riddle, Frederick J.

Theodore Stier Exhibition—
Bickers, Joan

Marianne Rowe Exhibitions—
(E) Carrier, Margaret
(E) Gill, Selina M.
Teagle, Emily M.

Octavia (Travelling) Scholarships—
Gow, Dorothy
Kohler, Irene

Foli Scholarship for Composition—
May, Frederick

Foli Exhibition—
Harris, Lillian

Raymond Fennel Prizes for Teachers'
Training Course—

Piano and Class Work—
Parker, Betty
(E) Farrington, Constance
(E) Bainton, Helen
Moody, Brenda
Harris, Lillian

Violin, Piano and Orchestra—
Jelly, Alice E. M.
Cholmley, Mary

Violin and Piano—
Borland, Rosalind M.

'Cello, Orchestra and Class Work—
(S) Page, J. Athol

Orchestra—
Crawley-Boevy, Juliet

Highly Commended—
Bridges, Dora E.
Gambrell, Lillie M.
Koolhover, Charlotte
McFarlan, Mary E. H.
Niklaus, Freda R.
Thomas, Edith L.
Thorne, Honor V.
Cowell, Ethel S.
Graham, Kenneth C.
Nicholson, Eileen M.
Olden, Ethel I.
Sindall, Edith M.

Commended—
Aldridge, Margery
Cassidy, Phyllis G.
Girdlestone, Charlotte H.
Graham, Frances
Hartley, Sylvia H.
Reeve, Joan M.

Junior Exhibitions—

Renewed provisionally for one year—
Weller, Joan

Scholarships—

Renewed for one year to July, 1933—

Whitcombe Portsmouth—
Berry, Phyllis E.

Carlotta Rowe—
Hunter, Helen S.

Blumenthal—
Perkin, Helen C.

Royal Amateur Orchestral Society
Vowles, Jane

Kneller Hall—
Hensby, Geoffrey C.

Elected for one year to July, 1933—

Kneller Hall—
Holt, C.

Cobbett Prizes (1931-32) :—

Performance of Lillian Harris'
Phantasy Trio—

(E) Meachen, Margaret
(E) Blunt, Beryl Scawen
(E) Sloane, Marguerite

Performance of Benjamin Britten's
Phantasy Quintet—

(S) Ems, Gerald H.
(S) Riddle, Frederick C.
(E) Wilson, Nora
(E) Blunt, Beryl Scawen
(S) Corlette, Gladys

(E) Dugarde, Madge
(E) Nicholson, Ralph
(S) Riddle, Frederick C.
(E) Wilson, Nora
(S) De Mont, Willem

Leverhulme Scholarships—

Two scholarships are awarded for
one year each to—
Lovering, Mabel
Mathieson, J. Muir

And on the results of the Examination
an Octavia Scholarship is awarded
to—

May, Frederick M.

Proxime Accesserunt (in alphabetical
order)—

Crowther, Irene
Fraser, Shena E.
Malcolm, George J.
Miles, George T.
Platts, Harry

Wesley, Exhibition—	Savage Club Exhibition—
Elected for one year—	Elected for one year—
Ashfield, Ronald	Dunn, Sybil Monica
Katharine Florence Boulton Scholarship—	Carlotta Rowe Composition Scholarship—
Elected for one year—	Elected for one year—
Cruft, John Herbert	Hicks, Peggy Winsome Stanville

LIST OF DATES

EASTER TERM, 1933

ENTRANCE EXAMINATION ...	...	Wednesday, 4th January
TERM BEGINS ...	...	Monday, 9th January
HALF TERM BEGINS ...	...	Monday, 20th February
TERM ENDS...	...	Saturday, 1st April

MIDSUMMER TERM, 1933

ENTRANCE EXAMINATION ...	...	Wednesday, 26th April
TERM BEGINS ...	...	Monday, 1st May
HALF TERM BEGINS ...	...	Monday, 12th June
TERM ENDS...	...	Saturday, 22nd July